DOCUMENT RESUME

ED 044 970 FL 002 001

AUTHOR Masciantonio, Rudolph; And Others
TITLE Teacher's Guide to "Artes Latinae".
INSTITUTION Philadelphia School District, Pa.
PUB DATE 70
NOTE 209p.; Author's manuscript

EDRS PRICE EDRS Price MF-$0.25 HC Not Available from EDRS.
DESCRIPTORS *Audiolingual Skills, Audiovisual Aids, Cultural Context, Cultural Education, Films, Filmstrips, Independent Study, Instructional Materials, *Language Instruction, Language Skills, *Latin, Pattern Drills (Language), *Programed Texts, Second Language Learning, *Teaching Guides, Teaching Methods, Textbooks

ABSTRACT

The purpose of this guide is to assist teachers in the classroom utilization of "Artes Latinae", the Encyclopaedia Britannica Latin instructional system. This guide is intended as a supplement to the publisher's teacher's manual and presupposes familiarity with it. Stress has been placed on the early units of the textbook, since the inexperienced teacher may need the greatest help when beginning to use the book. Following general notes on the use of the text, the teaching of individual units is discussed. Suggestions are included for the use of captioned filmstrips, the reader, the reference notebook, and films. Appendixes list the sound films and filmstrips available in the Philadelphia School District's Audio-Visual Library and periodicals of interest to Latin teachers. [Not available in hard copy due to marginal legibility of original document.] (Author/WB)

ED044970

Teacher's Guide to
ARTES LATINAE

ENCYCLOPEDIA BRITANNICA
LATIN INSTRUCTIONAL SYSTEM

Author's Manuscript

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Instructional Services
The SCHOOL DISTRICT OF PHILADELPHIA

1970

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PREFACE

The purpose of this Guide is to assist teachers in the School District of Philadelphia in the classroom utilization of Artes Latinae, the Encyclopaedia Britannica Latin instructional system. This Guide is intended as a supplement to the Artes Latinae Level One Teacher's Manual and presupposes familiarity with it. Stress has been placed on the early units of Artes Latinae in the belief that the inexperienced teacher needs the most help with these.

ACKNOWLEDGMENTS

This Guide was written by Mr. Rudolph Masciantonio, Curriculum Writer for Greek and Latin , Instructional Services, with the advice and help of the School District's Latin Curriculum Committee and various consultants.

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GENERAL NOTES ON ARTES LATINAE

Artes Latinae is an innovative approach to the teaching of Latin in the following respects:

1. The goals are different from those of the traditional course. Here the ability to understand, speak, read, and write Latin without recourse to English is stressed.
2. Programmed instruction is used.
3. The findings of modern structural linguistics, educational psychology, and psycholinguistics are employed.
4. There is abundant provision for aural-oral work.
5. The course is a multisensory instructional system that includes tapes, filmstrips, study prints, and sound films.

A fundamental initial problem facing the teacher of Artes Latinae is how to adapt a course intended for individualized instruction to group instruction. Generally it is recommended that the first ten units of Level One be done in lockstep, i.e., with the class kept together and working through the Student Programmed Text frame by frame. After the students are familiar with the concepts of programming and have completed the first ten units in lockstep there are several possibilities:

1. The class may be divided into several groups, each of which may proceed at its own speed. One group may work through the frames using a tape recorder. Another may proceed through the frames under the guidance of a student monitor or the classroom teacher. Another may work with the Basic Sentence filmstrips. Another might work with the readers or study prints or tests. During this group work the teacher moves around the classroom to provide tutorial help and motivation. The teacher may wish to set target dates for the completion of each unit and to bring the class together for certain activities, e.g., drill with the Basic Sentence filmstrips. Group work generally works well with well-motivated or small classes.
2. The class may be kept in lockstep throughout the course. Students may recite answers individually or in chorus. Frames may be assigned for homework; students will work through these at their own pace.
3. Each student may work through the programmed text at his own pace using the facilities of an electronic classroom. Each student would control his own tape recorder and be able to hear his own responses.

The teacher is strongly advised to preview each unit carefully before attempting to teach it. The Teacher's Manual contains an outline of each unit that is very helpful. The teacher may wish to present the students with a skeletal outline of the contents of each unit.

In the pacing of the course the teacher must consider the needs of the students carefully. The teacher should not necessarily cover one level of Artes Latinae or one book of one level in one year's time. The teacher's obligation is to move the students as far along as possible. Teachers who attempt to cover too much too soon, however, may cause negative reactions in their students.

In many cases Artes Latinae will be begun in grade seven after the students have had two years of FLES Latin in grades five and six. (The acronym "FLES" stands, of course, for foreign language in elementary school.) During their FLES Latin experience pupils approached Latin in a purely audio-lingual fashion and with no formal grammatical analysis. The emphasis was on manipulating the spoken language. There was also abundant work on English derivatives, Roman everyday life, and classical mythology. Teachers of Latin in grades seven and eight should familiarize themselves with the FLES Latin course so that they will be able to capitalize on what the pupils have already covered. Teachers of Latin in grade seven may want, in particular cases, to finish the FLES Latin course when this was not finished in grade six before beginning Artes Latinae. Pupils who have had FLES Latin should be able to move through Artes Latinae more rapidly than those who have not.

The teacher should be conscious of his obligation to teach Classical Studies in the fullest humanistic sense rather than merely the facts of Latin grammar. Since Artes Latinae is built around quotations from Latin literature it provides a wonderfully direct contact with the thought and wisdom of the ancients. If this contact is to be really meaningful to the students there must be sufficient groundwork laid by the teacher on classical culture, history, and civilization. The multisensory components of Artes Latinae can be most useful in helping to lay this foundation. The teacher with a set of traditional textbooks on hand may want to use the English cultural essays as resource material. The teacher should regard time spent on culture, history, and civilization as time well spent.

Another important obligation of the teacher is to use Latin as an instrument to extend the English verbal functioning of the students and thus place the subject squarely in the realm of basic studies. Artes Latinae does contain work on English vocabulary building both in the programmed text and in the reader. The teacher must add to this work at every possible opportunity.

DISCUSSION OF INDIVIDUAL UNITS

UNIT 1

Though the primary purpose of this unit is to teach students to operate the programmed text and to create positive attitudes towards Latin, its rich cultural possibilities should not be ignored.

It is suggested that the teacher call on individual students to read particular frames aloud and give answers. After each frame is done the teacher must explain it in simpler terms where necessary or ask the students to explain it in their own words. The teacher should also enlarge upon the frames where desirable. For example, in Frame 98 the Colosseum is discussed. The teacher may wish to show the students at this point the study print of the Colosseum from the Historical Reconstructions of Rome and comment briefly on it.

The tape recorder should be used with each frame that requires it. The use of the "cut-off" botton rather than the "stop" botton will facilitate use of the tape. The teacher may wish to train a student to start and stop the tape recorder as necessary.

During this unit stress must be put on the proper use of the mask. The teacher should emphasize that if the student pulls the mask down before he tries to answer on his own, he is only cheating himself. In the programmed text it is not wrong not to know an answer.

After the entire unit has been covered or perhaps after particular portions of it have been gone through, the teacher might ask the students to close the programmed text. The teacher might then ask the students questions on the cultural content of the frames and invite discussion on this content. The chief cultural topics covered in the Unit are:

1. the geography of the Roman world
2. Roman history
3. linguistic change
4. the reasons for studying Latin

Students who are artistically inclined might be invited to create bulletin board displays on these cultural topics. This bulletin board work might continue to be developed even after Unit 1 is completed. The teacher may wish to assign brief research reports on some of the proper names mentioned in the Unit, e.g., Romulus, Aeneas, Jupiter, Constantinople, Otto I, Charlemagne, Carthage, Chaucer, Colosseum. Some or all of this research might be done during the class period. At the end of Unit I it is recommended that the film Life in Ancient Rome be shown and discussed. It highlights many of the cultural topics treated in the Unit.

UNITS 2 AND 3

The teacher may wish to skip most of these units in favor of the direct teaching of the pronunciation of the four basic sentences found in Unit 3, Frames 248-251. The teacher might begin by telling the students that they will learn to pronounce four famous Latin sentences perfectly. Tell them that they will learn the meanings of these sentences later. Ask the students

to keep their programmed texts closed. Have them mimic your pronunciation of the sentences first chorally and then individually. Do not write the sentences on the chalkboard at this point. The approach here should be through the ear and tongue. When the students have learned to mimic the sentences well, then have them open the programmed text to Frames 248-251 of Unit 3. Have the students read these frames after you chorally and then individually. The more practice on these the better.

The Classical Pronunciation of Latin is generally employed in the School District of Philadelphia, though the Italian pronunciation is also used for particular purposes, e.g., in the singing of motets. Teachers who are not thoroughly acquainted with the Classical Pronunciation should become so before attempting to present Units 2 and 3. One way for the teacher to learn the Classical Pronunciation is to work through Units 2 and 3 in their entirety with the tapes in private.Another way is to consult a standard Latin grammar or traditional textbook and read carefully the section on Latin pronunciation. Teachers should be careful to trill their r's and to sound double consonants fully. In no case should the teacher mix elements of the Italian Pronunciation with the Classical Pronunciation.

Teachers are advised to make the writing of macrons optional throughout the course even though Dr. Sweet requires such writing. The writing of macrons by students constitutes an unjustifiable burden on secondary students in the opinion of many and makes Latin harder than it really is. The one case where macrons may be necessary is where macrons carry a "functional" load, e.g., where they distinguish the the ablative singular of first declension nouns from the nominative.

The unit test for Units 2 and 3 might simply be the oral reading of the four basic sentences. For future units the printed unit tests provided by Britannica are recommended. However, the teacher must modify these so that students are not required to write macrons. The teacher may also wish to add questions on derivative work and culture to these printed tests.

UNIT 4

At some point in Unit 4 the teacher may wish to put each of the glyphs or symbols used in the programmed text on the chalkboard and ask for explanations of each.

After the meaning of each basic sentence is explained in the programmed text the teacher should take time to discuss and debate the meaning both at its plain and poetic levels. Students should be asked to tell whether they believe the sentence is true and to defend their point of view. Students should be asked to apply the sentence to modern contexts and their own lives and experiences.

Illustrations of the basic sentences by the students should certainly be encouraged. In all cases the Latin text of the sentence should be clearly printed at the bottom of the illustration by the student. The illustrations may be freehand drawings or adaptations of the line drawings found in the programmed text. Also pictures may be cut from magazines or newspapers. For example, a picture of a hippie in full regalia or an astronaut in a space suit might possibly illustrate Vestis virum reddit. News items frequently exemplify the basic sentences

in various ways. For instance, the endorsement of a political candidate by someone who himself will run for reelection some day certainly illustrates Manus manum lavat. A bulletin board display of the students' work in this connection can be started in this unit and added to as more and more basic sentences are covered.

The teacher should be sure that the students know the sources of the basic sentences and appropriate background information on each source. The sources are listed under Basic Data in the Teacher's Manual for Artes Latinae Level One on pp. 32-40. Background material on each author is generally available in The Oxford Classical Dictionary (Oxford University Press) or equivalent reference books. Here are some samples on background material that might be presented or elicited from the students.

With the sentence Vestis virum reddit students should be told that this is a medieval translation of a Greek proverb. The meaning of the term medieval should be discussed. The proverb appears in a collection of proverbs called the Adagia ("Adages") put together by the great Dutch renaissance scholar Erasmus. Erasmus helped stimulate a rebirth of interest in ancient Rome and Greece. Although he was born in Netherlands and lived much of his life in England and travelled extensively in France, Germany, and Italy, he regarded Latin as his native tongue and wrote and spoke only in Latin. His Adagia were very popular and went through many editions.

The sentences Veritatem dies aperit and Manus manum lavat are from Seneca and Petronius respectively and therefore call to mind the famous and notorious reign of Nero. Seneca was Nero's teacher. Petronius was his arbiter elegantiae or adviser in matters of taste. Both Seneca and Petronius later lost favor with Nero and were ordered to commit suicide. Seneca wrote works on philosophy as well as tragedies that profoundly influenced Shakespeare, Racine, Moliere, and others. Petronius wrote a bawdy novel called the Satyricon which is perhaps the world's first. Frederico Fellini recently made a movie of this novel.

Hilarem datorem diligit Deus is from the Vulgate, a Latin translation of the Bible made by Saint Jerome. This translation was called the Vulgate because it was written in the language of the vulgus or common people. The Bible was, of course, originally written in Hebrew and Greek. Three translations of it stand out in the history of literature because of their influence over later literature. One famous version was St. Jerome's Vulgate. The second famous version was Martin Luther's German Bible. The third was the King James Version in English. The Latin Vulgate was the standard and model for the writing of Latin prose all during the Middle Ages.

The source and background of each basic sentence provide opportunities for research work by students. The teacher may wish to assign brief reports on the following topics: Erasmus, the Renaissance, Nero, Petronius, Seneca, the Satyricon , the Vulgate, St. Jerome. Also the teacher may wish to assign to mature verbal classes the reading of selected works of the authors in English translations. The following possibilities are available in paperback:

Hercules Furens by Seneca
The Praise of Folly by Erasmus
The Satyricon by Petronius

The film Life in Ancient Rome might be shown again in connection with Nero. The students might be asked to compare Trajan-who is depicted in the film- with Nero.

The teacher should definitely begin to use the uncaptioned Basic Sentence filmstrips in this unit. Their use in this unit should be confined to eliciting the basic sentences that have been introduced in the programmed text. It is advisable that the teacher generally avoid using English whenever the Basic

Sentence filmstrips are employed. A Latin-Latin sequence can be a powerful reinforcement and motivational device for the students. The teacher should teach quickly the phrases Dicite sententiam, omnes and Dic sententiam as the Latin cue for eliciting basic sentences depicted on the screen.

In connection with frames 334-340 the teacher should present additional derivative work. The following list is seviceable: vestment, vestibule, vestry, virtue, lava, lavabo, veracity, verify, verification, manual, manufacture, manipulate, April, diary, captive, capture. The teacher should have the students repeat these words several times before writing them on the chalkboard.The students should be encouraged to keep a list of English derivatives in their own notebooks.This list might be divided into three columns as indicated below:

English Derivative List

English word, phrase, or abbreviation	Etymology (Word history)	Meaning of English word, phrase, or abbreviation

Derivatives covered in the programmed text, in the reader, and in class discussion should be added to this list throughout the course of the year. The teacher must supply derivative work over and above what is given in the programmed text and reader, particularly in view of the English verbal poverty of many of our students. The teacher should add questions on derivatives to the unit tests. The teacher should use all new derivatives in sentences and encourage the students to do likewise.

UNIT 5

In the course of presenting the new basic sentence Lupus non mordet lupum, the teacher might tell the students that this is a medieval proverb and refer to the use of Latin as a spoken language in the schools, courts, churches, and government offices of the Middle Ages. The fact that most literature was written in Latin and that Latin was the international language in most fields might be pointed out. In connection with this basic sentence the students should be told that many proverbs about animals are drawn from a tradition begun by the great Negro fabulist Aesop. Aesop lived in ancient Greece about six centuries before Christ. Ask what a fable is (a story in which animals represent people and from which a moral may be drawn) and ask for some famous examples of fables(the fox and the crow, the tortoise and the hare). Research work on Aesop might be assigned. To mature classes Lloyd Daly's Aesop without Morals might be assigned.

The sentence Veritas numquam perit might be used as an occasion for reviewing the background information on Seneca and Nero.

In using the Basic Sentence filmstrips beginning in this unit or Unit 4 the teacher may wish to ask -ne type questions in order to elicit the basic sentence. The teacher might explain that -ne is a kind of question mark in Latin and that Redditne vestis virum? means in English "Do clothes make the man?"The students should answer in terms of the basic sentence. The teacher should also teach the directions Fini sententiam and Finite sententiam to introduce a completion type exercise where the student finished the sentence which the teacher has begun. Thus while showing the appropriate filmstrip picture the teacher may elicit the basic sentences with all of the following devices:

1. Vestis virum reddit.
   Finite sententiam: Vestis virum reddit.
   Fini sententiam: Vestis virum _____.
   Redditne vestis virum?
   Dicite sententiam, omnes.
   Dic sententiam.
2. Veritatem dies aperit.
   Finite sententiam: Veritatem dies _____.
   Fini sententiam: Veritatem dies _____.
   Aperitne veritatem dies?
   Dicite sententiam, omnes.
   Dic sententiam.
3. Hilarem datorem diligit Deus.
   Finite sententiam: Hilarem datorem diligit _____.
   Fini sententiam: Hilarem datorem diligit _____.
   Diligitne hilarem datorem Deus?
   Dicite sententiam, omnes.
   Dic sententiam.
4. Manus manum lavat.
   Finite sententiam: Manus manum _____.
   Fini sententiam: Manus manum _____.
   Lavatne manus manum?
   Dicite sententiam, omnes.
   Dic sententiam.
5. Elephantus non capit murem.
   Finite sententiam: Elephantus non capit _____.
   Fini sententiam: Elephantus non capit _____.
   Capitne elephantus murem.
   Dicite sententiam, omnes.
   Dic sententiam.
6. Lupus non mordet lupum.
   Finite sententiam: Lupus non mordet _____.
   Fini sententiam: Lupus non mordet _____.
   Mordetne lupus lupum?
   Dicite sententiam, omnes.
   Dic sententiam.
7. Veritas numquam perit.
   Finite sententiam: Veritas numquam _____.
   Fini sententiam: Veritas numquam_____.
   Peritne veritas?
   Dicite sententiam, omnes.
   Dic sententiam.

The following derivatives should be taught in addition to those presented in frames 393-396: aquiline, asinine, Canary Islands, equine, equestrian, mosquito, Pisces, piscatorium, taurine, el toro, toreador, Taurus, anility, anile, current, currency, recur, concur, occur, mordant, morsel, perish, perishable, video, evident, provide. All of these are connected with Latin roots found in the vocabulary inventory on column 5-69.

UNIT 6

The introduction of the basic sentence Cautus metuit foveam lupus affords the opportunity to discuss Horace and the age of Augustus. Students might be told that Horace was one of the greatest of Roman poets and that he lived during the reign of the first Roman emperor, Augustus. The Emperor took a personal interest in literature and gave Horace a beautiful country villa near Rome to encourage him to write poetry. The teacher may wish to show the class at this point the study print of a Roman house from the Historical Reconstructions of Pompeii in order to give the students some idea of what Horace's country villa was like. Horace might be identified as the friend and contemporary of Vergil, another great Roman poet. Research reports on Augustus, Horace, and Vergil would be desirable.

In connection with the sentence Non semper aurem facilem habet Felicitas the teacher might mention that Publilius Syrus lived in the early days of Augustus' reign. His dictums or proverbs were popular for centuries and outlived all else that he wrote. Tell the students that they will learn many quotations from Publilius Syrus as they progress.

Additional derivatives that may be presented in connection with the vocabulary inventory in this unit are: medical, medicine, medicinal, medic, felicity, felicitations, Felicia, aural, eloquent, eloquence, elocution, cautious, caution, facile, facility, meticulous, query, inquire, Inquirer , inquiry, sempiternal

In connection with semper the teacher may wish to teach the Coast Guard motto Semper paratus and the Marine Corps motto Semper fidelis.

UNIT 7

Since the students are introduced to Quis and Quem in this unit these question words should be applied as far as possible to each basic sentence met thus far. Thus in addition to the exercises on the sentences listed under Unit 5 of this Guide the teacher should ask the following questions while the appropriate uncaptioned picture is flashed on the screen:

1. Vestis virum reddit.
   Quem vestis reddit?
3. Hilarem datorem diligit Deus.
   Quis hilarem datorem diligit?
   Quem diligit Deus?
5. Elephantus non capit murem.
   Quis non capit murem?
   Quem non capit elephantus?
6. Lupus non mordet lupum.
   Quis non mordet lupum?
   Quem non mordet lupum?
8. Cautus metuit foveam lupus.
   Quis metuit foveam?
9. Non quaerit aeger medicum eloquentem.
   Quis non quaerit medicum eloquentem?
   Quem non quaerit aeger?
10. Non semper aurem facilem habet Felicitas.
    Quis non semper aurem facilem habet?
12. Crudelem medicum intemperans aeger facit.
    Quis crudelem medicum facit?
    Quem crudelem intemperans aeger facit?

The following English derivatives may be taught in connection with the vocabulary inventory in Unit 7: cruelty, intemperate, sui generis, unify, unite, unification, univocal, capillary, depilate, umbra, umbrella, umbrage.

UNIT 8

This unit introduces many new basic sentences. The teacher must therefore spend adequate time reinforcing these sentences through the uncaptioned filmstrips. The following example illustrates the type of questions the teacher should ask on each basic sentence while the appropriate picture is flashed on the screen:

Lex videt iratum, iratus legem non videt.
Finite sententiam: Lex videt iratum, iratus _____.
Fini sententiam: Lex videt iratum, iratus _____.
Videtne lex iratum?
Videtne iratus legem?
Dicite sententiam, omnes.
Dic sententiam.
Quis videt iratum?
Quem videt lex?
Quis non videt legem?
Quem non videt iratus?
Quis est?
Quis est?
Estne iratus?
Estne lex?
Videtne lex legem an iratum?
Estne lex an iratus?

In connection with the sentence Vitam regit Fortuna non Sapientia the teacher should elicit information on Cicero's life and importance. The fact that Cicero was the contemporary and political rival of Julius Caesar, the fact that he represented the political middle in the late Roman republic, his oratorical skill, and his excellent prose style should be touched upon. Students may wish to study in greater detail the political structure of the late Roman Republic while comparing and contrasting it with our own Republic's structure. Good sources of information are Party Politics in the Age of Caesar by Lily Ross Taylor (University of California Press) and This Was Cicero by H.J. Haskell (Various editions). Cicero's influence on the oratory of Abraham Lincoln, Winston Churchill, and John F. Kennedy should be referred to.

Sapientia should be identified with Minerva and Pallas Athena. The teacher should show the study print of the Parthenon from the Historical Reconstructions of Greece. The Parthenon, of course, is the temple of the Virgin Athena. The story of the naming of the city of Athens in honor of the goddess might be told. The information on the reverse side of the study print can be explained. Various stories on Athena can be found in standard works such as Edith Hamilton's Mythology.

Derivatives from the vocabulary inventory of this unit are: irate, avarice, avaricious, feminine, fortunate, fraud, furtive, laud, laudatory, legal, nocturnal, pecuniary, sapient, vital, vitamin, cognition, irritate, sate, satisfy.

UNIT 9

The students should be asked to copy the derivatives from frames 339-372 into their notebook derivative list after these frames have been covered in class.

Only one basic sentence is introduced in this unit. The following questions can be asked on this sentence as the appropriate picture is flashed on the screen:

Nulla avaritia sine poenā est.
Finite sententiam: Nulla avaritia sine _____.
Fini sententiam: Nulla avaritia sine _____.
Estne avaritia sine poenā?
Estne poena sine avaritiā?
Dicite sententiam, omnes.
Dic sententiam.
Sine quo est nulla avaritia?
Estne avaritia sine sapientiā?
Estne avaritia sine femināā?
Estne avaritia cum sapientiā?
Estne avaritia cum poenā?
Estne nulla avaritia sine poenā an sapientiā?
Estne nulla avaritia sine femināā an poenā.

UNIT 10

In connection with the new sentence Parva necat morsu spatiosum vipera taurum Ovid's life, works, and significance should be explored. The following ideas might be presented by the teacher or elicited from the students where possible: Ovid was a small town boy who came to the big city, became very successful, and then suffered a great reverse of fortune. He was a contemporary of Vergil and Horace but, unlike them, did not enjoy the favor of the Emperor Augustus. In fact, Augustus exiled Ovid to Tomi, a bleak town on the Black Sea in what is now Roumania. There are various reasons given for the exile. According to some Augustus thought that Ovid's love poetry was corrupting Roman youth. Ovid wrote many poems of lament at Tomi. One of his most famous books deals with stories from mythology. It has inspired much later literature as well as many important works of art.

The teacher may wish to introduce the question Quid est? in this unit. This extremely useful question is introduced in Unit 12 of the programmed text. The teacher can use this question while pointing to appropriate items in the basic sentence filmstrip for units 4-12. The teacher should also begin to use in this unit the filmstrip titled Pictorial Structure and Vocabulary Practice. As the student's knowledge of vocabulary and structure increases in succeeding units, the teacher will want to asked more sophisticated questions. For the present the following questions may be used for the first two pictures of this filmstrip:

1. Estne vir? Sic, vir est.
Estne femina? Sic femina est.
Estne planities? Sic, planities est.
Estne nox? Sic, nox est.
Statne vir cum femināā? Sic, vir cum femināā stat.
Statne femina cum viro? Sic, femina cum viro stat.
Statne vir sine femināā? Minime, vir non stat sine femināā.
Statne vir in planitie? Sic, stat vir in planitie.
Statne femina in planitie cum viro? Sic, stat femina in planitie cum viro.
Videtne noctem vir? Sic, videt noctem vir.
Videtne noctem femina? Sic, videt noctem femina.
Statne vir in planitie an currit? Stat.
Statne vir in planitie an aqua? In planitie.
Quis est? Vir est.
Quis est? Femina est.
Quid est? Nox est.
Quid est? Planities est.

Quocum femina stat? Cum viro.
Quocum vir stat? Cum feminā.
Ubi stat vir? In planitie.
Ubi stat femina? In planitie.
Quis noctem cum femina videt? Vir noctem cum feminā videt.
Quis noctem cum viro videt? Femina noctem cum viro videt.

2. Estne taurus? Sic, taurus est.
Estne aper? Sic, aper est.
Estne vulpes? Sic, vulpes est.
Estne planities? Sic , planities est.
Premitne taurus aprum? Sic, premit taurus aprum.
Premitne taurus vulpem? Sic, premit taurus vulpem.
Estne taurus cum apro? Sic, taurus cum apro est.
Estne taurus cum vulpe? Sic, taurus cum vulpe est.
Estne taurus cum viro? Minime, taurus cum viro non est.
Estne taurus cum feminā? Minime, taurus cum femina non est.
Quis est? Taurus est.
Quis est? Aper est.
Quis est? Vulpes est.
Ubi premit taurus aprum? In planitie.
Ubi premit taurus vulpem? In planitie.
Quocum est aper? Cum vulpe?
Quocum est vulpes? Cum apro.
Quis premit aprum? Taurus
Quis premit vulpem? Taurus.

Similar questions can be constructed for the other pictures in this filmstrip. In general, the first questions asked on each picture should be easy and designed to let the students hear the vocabulary being reviewed before they are required to say it.

UNIT 11

The background information on Ovid presented in Unit 10 should be reviewed in this unit in connection with the new basic sentence A cane non magno saepe tenetur aper. Background information on Cicero should be reviewed in connection with the sentence Amicus certus in re incertā cernitur. Since this sentence occurs in Cicero's essay De Amicitiā, the teacher may want to read or have read portions of this essay in English to the class. More verbal students can be asked to read De Amicitiā in a paperback English version and to report on it. Selected works of Ovid such as the Metamorphoses, the Ars Amatoria, or the Remedia Amoris might be given similar treatment. Using class time to discuss such workd is certainly entirely appropriate.

The teacher should not fail to call to the attention of the students the humor of many of the drawings in Artes Latinae, e.g., the oversized infans in frame 45 of this Unit, the painful expression on the face of the canis in frame 64, the surprised piscis in frame 78, and of course, the proud elephantus in frame 210.

Derivatives from the vocabulary inventory of this unit include: amicable, amicus curiae, inimicable, discern, discernible, certain, uncertain. The teacher is reminded of the importance of having the students control derivatives orally before written work is attempted.

UNIT 12

In connection with the new sentence Nemo sine vitio est some background information on Seneca the Elder should be given or elicited. He was the father of Seneca the Younger whom the students have already been introduced to, Seneca the Elder wrote on the art of public speaking and philosophy. The family of Seneca came from Spain- a part of the Empire that was more Roman than Italy in many senses. Background information on Pliny the Elder should be given in connection with the sentence Sapientia vino obumbratur. He was a contemporary of the Emperor Trajan and wrote a famous encyclopaedia full of misinformation on a wide variety of topics. He had a famous nephew who wrote about the destruction of Pompeii by Mt. Vesuvius in 79 A.D. Pliny the Elder was killed in this tragedy. Pliny the Younger , his nephew, saw the whole thing. In this connection the teacher might show various study prints from the Historical Reconstruction of Pompeii with appropriate commentary. The movie Life in Ancient Rome might be shown again to refresh the students' minds on the Emperor Trajan and to point out the importance of the provinces in Roman life. Students should be asked to look for evidences in the film of the importance of the provinces to Rome. Also in connection with Sapientia vino obumbratur review information on Minerva. The god of wine and life, Dionysus, might be introduced to the students here. The wild dances connected with the worship of Dionysus might be referred to. Bacchus or Dionysus was the son of Jupiter and Semele and therefore the half-brother of Minerva. The importance of wine to the Greeks and Romans and to their modern descendants might also be discussed.

In connection with the sentence Mens regnum bona possidet from Seneca the Younger's Thyestes, the myth of Thyestes might be explained. Thyestes was the son of Pelops, the man for whom the Peloponnesus was named. Thyestes had a brother named Atreus. Thyestes seduced his brother's wife. In revenge Atreus slew Thyestes' sons and served them to their father at a banquet. The house of Atreus was cursed. Agamemnon, Menelaus, Orestes, Clytemnestra, and Electra were all members of this ill-fated family. Each in his own way experienced misfortune and grief. Tell the students that the house of Atreus has been compared with the Kennedy family. Ask them whether they think that this comparison is justified. Have the students echo each mythological name several times. Short reports on these names might be assigned. More verbal students might be assigned the reading of Thyestes in English translation.

The teacher who has not already done so should begin a more detailed questioning on the basic sentences. Here are some examples of questions that can be asked using the filmstrip pictures for each basic sentence:

Vestis virum reddit.
Quis est? Vir est.
Quem vestis reddit? Virum vestis reddit.
Curritne vir an stat? Vir stat.
Estne vir effigies? Non est.
Statne vir in acie? Vir non stat in acie.
In quo loco stat vir? In gradu.
Estne vir eloquens? Vir est eloquens.
Veritatem dies aperit.
Aperitne dies veritatem? Veritatem dies aperit.
Aperitne nox veritatem? Non aperit.
Quis est? Fur est.

Estne fur sine sacco? Non est.
Habetne fur saccum? Habet.
Quis habet saccum? Fur habet saccum.
Habetne fur pecuniam in sacco? Habet.
Diligitne fur pecuniam? Diligit.
Quis diligit pecuniam? Fur pecuniam diligit.
Estne saccus sub veste? Non est.
In quo locus est saccus? In manu.
Habetne fur fraudem? Habet.
Quis habet fraudem? Fur habet fraudem.
Estne fur sine sacco? Non est.
Estne saccus sine pecuniā? Non est.
Estne fur intemperans? Est intemperans.

The variations on questions that might be asked and answers that might be elicited are practically unlimited. It is important that the questioning be done in a lively and energetic manner with some questions addressed to the whole group and some addressed to individuals in rapid-fire fashion. The Latin teacher must "bubble over" with questions while using the Basic Sentence filmstrips.

UNIT 13

In connection with the famous dictum Mens sana in corpore sano background information on Juvenal should be given or elicited. Juvenal was a bitter satirist. He hated the style of life of his own day. He complained of the unfairness of poverty in the midst of wealth, the lack of concern of the government bureaucracy, and the tendency of people to be interested solely in personal pleasure. He lived during the tyranny of Domitian and longed for the freedom of republican times. His phrase panem et circenses ("bread and circuses") is a famous one and has been quoted by everyone from Barry Goldwater to Robert F. Kennedy. Juvenal says that the people of his time care only for food and entertainment, i.e., panem et circenses, and have no sense of public responsibility. Students might be asked to tell whether they think the people of America are interested only in panem et circenses and to defend their point of view. More verbal and mature students might be asked to read Juvenal's Satires in Peter Green's paperback translation in the Penguin Books series.

Mens sana in corpore sano reflects , of course, the Greek ideal of a healthy mind in a healthy body. Students might be asked to comment on the validity of this ideal. They might be made aware of the significance of the word order, i.e., mens precedes corpore.

In connection with the quotation Insanus medio flumine quaerit aquam the life and significance of Propertius might be discussed. This poet might be identified as a contemporary of Horace, Vergil, and Augustus. Background information on these personnages might be reviewed at this time.

UNIT 14

In connection with the anonymous proverb Aquila non capit muscas the students might be reminded of the Aesopic tradition. Background information on Aesop and fables might be reviewed.

In connection with the quotation Religio deos colit superstitio violat, the teacher should ask the students what they know about Roman gods and goddesses. With the help of the students a list or family tree of the chief gods and goddesses can be constructed on the chalkboard. The film Claudius Boy of Ancient Rome may be shown with the students asked to pay attention to all evidences of religious belief contained in it.

UNIT 15

In connection with the quotation Fortes fortuna adjuvat from Terence the teacher should supply or elicit pertinent information about this important author. Terence came from Northern Africa and was probably a Negro. The importance of Africa to the Roman Empire in terms of the authors (Apuleius, St. Augustine, Terence), emperors (the Severan dynasty), and other leaders (Hannibal, Jugurtha) should be referred to. The fact that Rome had trade relations with subsaharan

Africa and that even today Roman coins are found in such countries as the Gambia, Kenya, Nigeria, and South Africa might be mentioned. Also , the liberal racial attitudes of the Romans might be discussed.

Terence should be identified as one of Roman antiquity's two great comedy writers- the other being Plautus. Both men had a profound influence over later dramatists including Shakespeare. Roman plays were performed in outdoor theaters- many of which survive in ruins in Europe, Africa, and Asia today. Show the students the study print of the theater at Pompeii from the Historical Reconstructions of Pompeii and explain it.

Students should also be told that Seneca the Younger wrote plays and that Fortuna fortes metuit ignavos premit is a quotation from one of Seneca's tragedies. Seneca wrote only tragedies whereas Terence and Plautus wrote only comedies. Many authorities believe that Seneca's tragedies were "closet dramas" i.e., plays to be read in private rather than performed in a theater. Since Fortuna fortes metuit ignavos premit is from Seneca's Medea the myth of Medea and Jason might be reviewed. More verbal and mature groups can be assigned the reading of Seneca's Medea or Euripides Medea in paperback translation.

At the end of this unit the teacher may want to try introducing the first captioned filmstrip Vita Cottidiana even though the Teacher's Manual for Artes Latinae Level One suggests this for the end of Unit 17. Students by the end of Unit 15 will have had most of the constructions in the Latin captions. They will also have seen the film Life in Ancient Rome several times. The teacher should show the film again to introduce Vita Cottidiana. When Vita Cottidiana is first shown the students might be asked to read the captions aloud in Latin either chorally or in turn. Then the teacher should return to the beginning of the filmstrip and try to clarify the meanings of the captions without resorting to English. Secundo saeculo post Christum natum can be explicated simply by writing "101-200 A.D." on the chalkboard. To clarify sub Imperatore Trajano the teacher might move quickly to the sixth frame of the filmstrip where Trajan is pictured and say Trajanus est. Pointing to the map in frame 4 of the filmstrip and using appropriate hand motions can convey the sense of Imperium Romanum has regiones tenet. Sometimes the caption cannot readily be paraphrased in Latin that is intelligible to the students or made clear through gestures. In such cases a dramatic reading in Latin by the teacher may convey the general sense if not the exact meaning. The teacher may then ask simple Latin questions on each frame. The -ne type of question (e.g., Tenetne Imperium Romanum has regiones?) for frame 4) or any question involving simple repetition of all or part of a caption is desirable here. Then the teacher may ask for an English paraphrase of the filmstrips' content. Exact translation should generally be avoided as this is a highly sophisticated skill. Explanatory comments such as those given in the Filmstrip Guide are appropriate here. Portions of the captions which the students still do not understand may then be metaphrased, i.e., analyzed in terms of their structural signals. In metaphrasing the s-m-t of the sentence are identified. After metaphrasing where necessary more sophisticated Latin questions might be asked,i.e., questions demanding more transposition. This sophisticated questioning might be reserved for Unit 17 or beyond. The contents of the filmstrip may be reviewed either by showing it again or by using the reduced version of it found in Lectiones Primae.

The steps for the use of the captioned filmstrips then are:

1. Presentation - Pupils read the captions aloud in Latin several times.
2. Explication- The teacher clarifies the meaning of the captions through Latin paraphrases and through gestures and dramatic reading in Latin.
3. Simple transposition -The teacher asks Latin questions requiring Latin answers drawn for the text of the captions. Questions requiring extensive transposition of the text by the students should not be asked at this point.
4. English periphrasis- The students are asked to give the general sense of the filmstrip in English. Exact translation is generally avoided. The teacher should avoid the temptation to interlard English periphrasis with the other steps. In the well-managed foreign language classroom there is a time and place for English but there should not be a constant seesawing between the target language and English while the target language per se (as opposed to culture and derivative work) is being taught. While Latin per se is being taught English should be used as sparingly as possible.
5. Metaphrasing- Structural analysis of difficult portions of the text by the students and teachers.
6. Complex transposition - More complicated Latin questions requiring more manipulation of the language in replying are asked.
7. Review- The pupils read the captions aloud in Latin either from the filmstrip itself or from the reader Lectiones Primae.

THE USE OF THE READER, LECTIONES PRIMAE

The reader Lectiones Primae can be used to bring an interesting variety into the course. It is pleasant for the students to put aside the programmed text occasionally and use another book. Teachers may prefer to keep a set of readers in the classroom closet and distribute these during the class period rather than have the students bring these home.

The sententiae in the reader offer many possibilities for cultural work. For example, in Unit 4 of the Reader research can be done on the famous authors quoted, i.e. St. Bernard, Aristotle. The motto of Arizona and Harvard might be used in connection with some illustrations (e.g. pictures of Arizona and Harvard) to form the beginning of a bulletin board on Latin Mottoes in the Modern World. Where the use of a particular motto has been very interesting, the students can be told about it. For instance, Senatus Populusque Romanus, abbreviated SPQR was used on the banners of Roman legions. Modern Romans still use it for various purposes, e.g. on gas pipes, trams, garbage trucks, and official documents. Some of the sentiae may be omitted.

The teacher should try to cover the English derivatives in each Unit of the reader. A good practice is to have the students echo the derivatives with books closed several times. Then the words can be read and explained in terms of their etymologies. Much of the required information can be elicited from the students. Eventually words should be added to the English Derivative List (See the discussion of Unit 4 for details on this).

The narratives begun in Unit 11 should not be skipped as they afford the first connected reading experience for the students. Suitable background on Aesop and the Aesopic tradition should be given prior to the reading of the fabella in Unit 11. Connected readings should not be approached via translation into English. The readings should be read aloud several times by the students and paraphrased in Latin by the teacher. Simple Latin questioning should follow. Metaphrasing and English paraphrasing come next. Finally the Quaestiones given in the reader itself should be read and answered in Latin.

FILMS FOR LEVEL ONE

The two films recommended for Level One of Artes Latinae are:

Claudius Boy of Ancient Rome (Latin dialogue, English narration)
Life in Ancient Rome (English narration)
The following films are suggested for Level Two:

Julius Caesar: Rise of the Roman Empire (English narration)
Vita In Roma Antiqua (Latin narration)
Ingenium Romae (Latin narration)

Claudius Boy of Ancient Rome is narrated in English but the characters speak Latin with English subtitles. Students who have had Latin in the elementary schools will be very familiar with this film since it is an integral part of the instructional system for FLES Latin. If the students have not had FLES Latin the teacher may wish to use this film more frequently. The following list of discussion questions may prove serviceable:

1. Who is Claudius?
2. Who is Vistus?
3. Why does Vistus attend school with Claudius?
4. What do the boys learn in school?
5. What was the job of the paedagogus?
6. What was the relationship between slaves and free citizens?
7. How did Roman slavery differ from slavery in our own country?
8. How did the accident in which Vistus was injured occur?
9. What did Claudius do after the accident?
10. What was the bulla?
11. What did Claudius do with the bulla?
12. Were the Romans sincere in their religious beliefs?

Claudius Boy of Ancient Rome affords an excellent opportunity for the student to compare his own life with the life of an ancient Roman boy or girl. It is a good idea to have the student express the differences and similarities on paper in the attempt to get the child to think about what it was like to live in these days. Perhaps a paragraph or two on one of the following topics should be assigned:

1. How do our schools differ from ancient Roman schools?
2. Would you have liked to be a little boy such as Claudius growing up in ancient Rome? Why?

A discussion can easily ensue from these topics to draw out the good and bad points about living in ancient Rome.

Life in Ancient Rome is narrated in English. Vita in Roma Antiqua is the same film but with Latin narration. The following discussion questions may be useful with Life in Ancient Rome:

1. Under Trajan, how successful were the Romans as warriors?
2. Who protected the borders of the Roman Empire from attack?
3. What kind of government did Rome have in the period before the empire?
4. What contrast was there in the appearance of Rome as a city during the time of Trajan?
5. What sorts of amusement pleased the Romans during the rule of Trajan?
6. What kinds of work did the educated slaves do?
7. What kind of postal system did the Romans have?

THE USE OF THE REFERENCE NOTEBOOK

In view of the nominal cost of the Reference Notebook each student should be given one in which to write as directed by the programmed text. Such a procedure necessitates the reordering of Reference Notebooks each year by the school.

In addition to the Reference Notebook it is highly desirable that the students have another notebook that will include the following items:

1. The English Derivative List. Suggestions on this list are given in the discussion of Unit 4 in this Guide.
2. Notes on cultural material. Notes on the biographies, works, and significance of the authors of the basic sentences and people associated with them should be kept. Research reports on various subjects may also be kept in the notebook.
3. Outlines of the units. Some teachers find it helpful to have the students summarize what they have learned on a unit by unit basis in their notebooks.

APPENDIX I - SOUND FILMS AND FILMSTRIPS IN THE SCHOOL DISTRICT'S AUDIO-VISUAL LIBRARY

Praenotandum: Although all the films and filmstrips found in the School District's Audio-Visual Library are not directly connected with Artes Latinae many of the items will be useful for enrichment purposes for teaching Latin at various levels. The list given below is complete as of August, 1969.

Sound Films

1. Ancient World Inheritance #522
2. Greece: The Land and the People #1413
3. Julius Caesar #2938
4. Language and Linguistics #3026
5. On Mediterranean Shores #2468
6. Our Inheritance from Historic Greece #946
7. People of Greece #2723
8. Story of King Midas #1722
9. Writing through the Ages #846
10. Life in Ancient Rome #1450 (EBF)
11. Spirit of Rome #3837 (EBF)
12. Orpheus and Eurydice #1620
13. Hercules #1761
14. The Odyssey - The Central Themes #3778
15. Julius Caesar: Rise of the Roman Empire #3498 (EBF)
16. Greece: So Rich, So Poor #3816
17. Italy: Progress Amidst the Past #3735
18. Greece - A Story of Progress #3728
19. Ancient Greece #928
20. Ancient Rome #746
21. Life in Ancient Greece: Home and Education #3016
22. Life in Ancient Greece: Role of the Citizen #1427
23. Life in Ancient Rome: Family
24. Mediterranean Africa #1023
25. The Mediterranean World #3393
26. On Mediterranean Shores: Southern Greece #2468
27. Printing through the Ages #2463
28. Julius Caesar (Shakespeare) #2191
29. Julius Caesar (Shakespeare) #2938
30. King Midas and the Golden Touch #752
31. Aegean Age #3669
32. Alexander the Great and the Hellenistic Age #3575
33. Athens: The Golden Age #3808
34. Urbs Mea #1843
35. Roman Life in Ancient Pompei #4033
36. The Search for Ulysses #4058
37. The Search for Ulysses #4059

Filmstrips

#2019 Julius Caesar Part 1
#2020 Julius Caesar Part 2
#499 Daedalus and Icarus el.
#495 Jason and the Golden Fleece el.
#8048 The Middle Ages
#8156 Monastery Life: Medieval Heritage
#781A Revival of Learning: The Renaissance
#8076 Renaissance
#793B Life in Ancient Rome el.
#788B Life in Ancient Greece el.
#708 Day in Ancient Athens el.
#735A The Grandeur That was Rome el
#729 Growing Up in Ancient Greece el

N.B. - Items marked el are listed as suitable for elementary school.
All other are listed as suitable for secondary school.

APPENDIX II - PERIODICALS OF INTEREST TO LATIN TEACHERS

Praenotandum: This list of periodicals of interest to Latin teachers is an amplification od the one found on page 30 of the Teacher's Manual for Artes Latinae Level One. All Latin teachers should read some of these periodicals on a regular basis in order to keep professionally alive.

1. PCA Bulletin - This contains news items, articles on pedagogical matters, announcements, and occasional book reviews. Membership in the Pennsylvania Classical Association entitles one to receive this publication. Join by sending $5.00 to S. Augusta Turner, PCA Secretary Treasurer, 260 N. Spring St., Blairsville ,Pa. 15717

2. Classical Outlook- This contains articles on the teaching of Latin, scholarly articles, regular book reviews, advertisements pertinent to the teaching of Latin. Membership in the American Classical League entitles one to a subscription to CO. Join by sending $5.00 to the American Classical League, Miami University, Oxford, Ohio 45056.

3. Classical World - This journal is aimed at college as well as school teachers. It includes each year helpful features such as a bibliography on audio-visual materials, paperback books, and textbooks. CW is the journal of the Classical Association of the Atlantic States, Inc. Membership in CAAS includes a subscription to CW. Membership fee is $6.00 per annum. Write to Prof. Evelyn Clift, University of Delaware, Newark, Delaware.

4. Foreign Language Annals- This is the journal of the American Council on the Teaching of Foreign Languages (ACTFL). This journal endeavors to appeal to teachers of all foreign languages, classical as well as modern. Departmental subscriptions to this publication are desirable. Library subscription rate is $8.00 per annum. Write to ACTFL, 62 Fifth Ave., New York, New York 10011.

5. Classical Journal - This publication includes scholarly articles, book reviews, and articles on pedagogy . In combination with CO the subscription is $11.20. In combination with CO and CJ it is $15.50. Subscription may be sent to American Classical League, Miami University, Oxford, Ohio.

6. Various newsletters and bulletins on Philadelphia Classical Society activities- Membership in the Philadelphia Classical Society is $2.00 for two years. Activities include contests, Roman banquets, trips to Italy, trips to the Planetarium, Latin Week. For information contact Dr. John Traupman at St. Joseph's College.

7. Torch USA - This is the publication of the Junior Classical League, a federation of Latin clubs throughout the country. Information on Torch and the Junior Clsssical League may be obtained from Sister Maria Thecla, Sacred Heart High School, Fittsburgh, Pa.

8. Res Gestae - This is a biweekly newspaper in simple Latin. Contains songs, jokes, puzzles,news articles, etc. Send for samples and prices to Yale Book Company, 34 Buttermut St., Toronto 6, Canada

9. Auxilium Latinum - A quarterly magazine in Latin. Abundant footnote aids make it suitable for beginners. Contains news, puzzles, songs, playlets, quizzes, etc. Address is Dr. A.E. Warsley, P.O. Box 501, Elizabeth, N.J.

ARTES LATINAE - TEACHER'S GUIDE

EVALUATION FORM

TO THE TEACHER:

In order to make sure that future editions of this publication are of maximum usefulness to you, your suggestions for its improvement would be appreciated. Please fill out this evaluation form after you have used the material long enough to form a judgment about it. Mail this form to:

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Parkway at Twenty-first Street
Philadelphia, Pennsylvania 19103

HOW HAS THIS PUBLICATION HELPED YOU IN YOUR INSTRUCTIONAL PROGRAM?

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WHAT ASPECTS DID YOU FIND MOST HELPFUL?

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IN WHAT WAYS COULD THIS PUBLICATION BE MADE MORE HELPFUL?

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WHAT MATERIALS RELATED TO THIS PUBLICATION WOULD YOU LIKE TO HAVE MADE AVAILABLE TO YOU?

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YOUR NAME (THIS FORM NEED NOT BE SIGNED) _____

SCHOOL _____